

Clark, Dorothy J.

Colonists Brought Weaving Arts to Frontier America

By DOROTHY J. CLARK

The art of weaving was brought over from England, Scotland, Germany and The Netherlands by the early colonists in America. Both men and women were experts in preparing flax and wool for spinning, dyeing and weaving. Clothing for the entire family was made in the home and many of the looms were home-built, from native timber.

The fundamentals of weaving were the same wherever practiced. The housewife, Dutch, British or Mennonite, wove jean, fustian or thicksett and linsey-woolsey for clothing.

Bedclothes of flax and wool were confined to geometric patterns, stripes, squares or diamonds,



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mostly in the overshot weave, or simple techniques imposed by the limitations of the narrow, four-harness looms.

Such coverlets were woven in two strips, usually two and a half to three yards long and seamed down the center. A wide coverlet with no seams indicates mechanical weaving.

Most good coverlets were made with borders from ten to fourteen inches wide. Rarely was there a top border, though sometimes there was an extra matching strip of weaving for the pillows.

Linen Woven

In every household fine linen was woven for personal use. Descendants still have sheer linen house caps and heavy, quilted linsey-woolsey (linen warp and wool weft) striped petticoats that were worn by their ancestors.

A hatchel or heckle was a square board set with iron teeth. Through these, the tangled flax was drawn until the fine fibers were combed from the coarser tow. Nothing was wasted, for even the tow was woven into floor mats or spun into rope.

The spinning wheel has become a decorative symbol of antiquity, but the average person knows little about its original function. The small or flax wheel was used to spin linen thread. The large or wool wheel was used to spin yarn or wool thread.

Forty revolutions of the reel was a knot, ten knots a skein. Four skeins (approximately two miles of yarn) was the day's work of a busy spinner. To accomplish it, she paced back and forth at least four miles. From her day's spinning she could knit eight pairs of mittens or weave two yards of cloth.

Many coverlet patterns seem to have been common property. They traveled by way of the peddler who took dinner, stayed overnight and brought news of the outside world as well as tidbits of gossip from the neighboring town. He and the itinerant weaver were welcome visitors in every isolated farmstead.

Fabrics Interlace

In double woven coverlets two fabrics, one overlaying the other, interlace at outlines of the pattern and reverse col-

or, although the domestic manufacturer who had a suitable loom and better than average skill found double-cloth weaving within his or her capacity, the production of such coverlets passed into the hands of craftsmen with specialized training.

The housewife continued to prepare, spin and dye her yarns but she awaited with impatience the visit of the weaver who would arrive with his own equipment, set it up in the weave shed or barn and offer her new patterns.

The first Jacquard loom came to the United States in 1826. There was no limit to the patterns possible on this loom. Women welcomed the pictorial designs, considering them far more elegant than their oldtime geometrics.

Apparently there was nothing that could not be pictured, and many weavers set out to

prove it with eagles, scrolls, festoons, flower groups, birds of paradise, birds on nests feeding their young, harps, peacocks, palm trees, pagodas, villages, "Boston Town," Washington on horseback, E PLURIBUS UNUM, mottoes, names, dates, locales and weaver's signatures — many of them on one piece!

Display Drafts

The fine work of the master weavers lives on in the clear and exact drafts (they look much like music!). One of these paper patterns or weaving drafts of Terre Haute's professional weaver, F. A. Kean, is on display at the Historical Museum.

Kean's weaving shop was located on the hill where Calvary Cemetery is now located and Kean Lane is named for him. One of his signed coverlets is also on display at the Museum.

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TERRE HAUTE, INDIANA

CLARK, Dorothy J.

The Shape of Fire Hat For Specific Purposes

TRIB-STAR 8-24-69

By DOROTHY J. CLARK

Have you ever wondered WHY firemen's hats are so unusual looking? A book published recently by the Insurance Company of North America gives the answer.

"Fire hats were worn in early days as a means of identification. The first fire hat to be adopted in Boston, for example, was a black leather jockey cap with a pewter badge bearing the number of the fire company. This was in 1764, more than two decades after Jacob Turck, a gunsmith and "Overseer of Fire Engines" in New York City, is reputed to have devised the first fire hat, a round hat of stovepipe shape with a narrow brim. This type of hat, employing a black brim and white crown, was adopted as regulation by Philadelphia firemen in 1788."

"Fire hats evolved as protective headpieces during the 19th century. The military helmet, the hard hat of construction workers, and even the helmets used in baseball and football were long ago anticipated by the volunteer firemen."

"The firemen's work hat, even today, is not only protection against falling debris but is also a handy instrument in breaking glass window panes. Moreover, the crown of the hat has served in many instances as a shield for the fireman's face when suddenly confronted by smoke or flame."

"Perhaps the greatest innovator in the field of making fire hats was Henry T. Gratacap, of New York, who established a business at 329 Broadway in 1836. At Gratacap's establishment, a gathering place for fire laddies, this notable hatmaker designed a headpiece for one Ebenezer Sillek, engine company foreman. It was embellished with raised white letters stitched upon a black leather background, the first 'raised front' hat ever made. The rearward extension of the brim, seen in the modern work hat, has not changed basically in more than a century. It is probable that this streamlined design developed from the use of the jockey cap in reverse as firemen attempted to prevent water from running down their necks."



Dorothy Clark

Early fire hats were made of metal or leather, and some bore hand-painted flourishes in the brim. Others had iron riveted segments, metal eagles and leather shields.

On parade, the firemen put aside his "work helmet" and donned a handsome hat. These parade hats were frequently painted with company colors, decorated with insignia, and glazed with varnish.

Capes were worn by early firemen to protect them

capas served to identify firemen during the inevitable battles which attended the outbreak of fires. Early capes were made of "oyl cloth," but, in the following century, capes were made in one piece of canvas and treated with three heavy layers of paint. The capes were usually painted in the company's colors and, as in the case of fire hats, usually bore the date of the company's founding.

"Oh! Noble looks the Fireman
As dressed in black and red
He pushes proudly through
the crowd

With gay and cheerful tread;
An axe he carries by his side
A helmet on his head
And thus he goes to fight a
foe
Most powerful and dread."

These words from a fireman's song, published at Cincinnati in 1866, echoed through the bunting draped halls, lighted with Chinese lantern, on those gala evenings when firemen exchanged honors and hospitalities.

It was the custom for engine companies to pay one another calls. When visiting firemen arrived at the depot of a neighboring city, there was usually a brass band on hand to greet them and a dinner afterwards at which oratory would accompany the presentation of a trophy to the guests.

At these dinners eight courses were not uncommon, with toasts proposed to everyone and every thing of any importance. On these occasions, say the records, "jokes and songs followed one after the other, and the company kept the mirth and joy flowing till a late hour, when they separated."

Year by year there is an increasing interest in the romance and lore of old volunteer fire fighting days. The literature upon the subject is growing. With increasing numbers, writers about the life and customs of early American days are finding that the bygone volunteer fireman contributed a vital essence to the spirit of the day.

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Best-Seller Recalls Fashion Fads of Past

By DOROTHY J. CLARK

The current best-seller "Jennie," the story of Winston Churchill's mother, describes the times some 90 years ago very well. The author said: "These were the Elegant Eighties in the United States, a time of national tranquility between wars. One era ended five years before with the death of Sioux Chief Crazy Horse, the last of the warring Indians, and another with the withdrawal of the final contingent of Federal occupation troops from the South. James A. Garfield had been shot and killed in 1881, and the new President was Chester A. Arthur . . . men wore scratchy paper collars and preachers denounced baseball as a game for oafs and ill-mannered persons . . . a skyscraper was a building twelve stories high . . . most persons worked a twelve-hour day, six days a week, for an average of ten dollars, and many worked for less . . ."

By 1885 the paper collar was a thing of the past. A few old-fashioned and impecunious young men still clung to the pasteboard neckwear, but most people who wore collars began to use linen. The paper collar had its points, however. It was always ready for use, and a man wasn't as dependent on his washerwoman as he became later with dirty linen. It was so cheap that it could be thrown away when it became slightly soiled.

When paper goods were the style, a man could buy a pair of paper cuffs and a collar and a "dickey" of the same material, and be fixed up good enough for a ball or a wedding. They were liable to cover up any amount of uncleanness, however.

The paper collar was invented by Walter Hunt about the year 1845, and was first made as smooth and glossy as Bristol board. Then they were finally merged into the later style of linen. The celluloid collars and cuffs never caught on very well. They were worn considerably by itinerant book agents, peddlers and that sort of people, but never became really popular. You could always tell a man who wore them by the strong smell of camphor.

The style in women's clothing was changing in the Elegant Eighties also. The huge bustle moderated some, then temporarily disappeared by 1878. Replacing it was a narrowed but highly elaborate skirt fitted tightly over the hips and thighs. Gone was the gown so full that wind could almost carry a woman away, as Gladstone's daughter Mary once described in her diary.

Gone too was the dress so heavily petticoated that it made tennis playing almost impossible, especially when the woman had to use one hand to hold down her hat. The bustle, however, reappeared in 1883, looking



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more like a camel's hump. The earlier bustle had shot out from the spine like a shelf on which one could actually place a glass of water or a plate of soup.

Back, too, was the wasp-waist, which demanded that women corset their ribs so tightly into their liver that it

often caused an anemia called "green-sickness." The crinoline or hoop-petticoat also had been improved to eliminate its creaking and rattling and its tendency to sway from side to side as a lady walked.

At an exhibition in 1882 of "hygienic wearing apparel," the bloomers, introduced unsuccessfully by Mrs. Amelia Jenks Bloomer in the 1840's

were re-introduced, but it took another ten years before they came fully into vogue. The bustle finally faded into oblivion by 1890.

Women outdid themselves with their cotton stockings, decorating them with horizontal stripes of green, yellow or red. By 1901 there was even

Continued On Page 6, Col. 3.

a craze for red, blue, yellow and green shoe strings to be worn by both men and women, but fortunately this fad died out rapidly. Terre Haute shoe dealers predicted that the fad of bright colored shoe laces would not be seen within a few weeks of the height of the fad.

The fad started in the west

the year before as a result of several shoe dealers using colored ribbons as laces in shoe displays in their show windows. The dealers got the idea from traveling men who used ribbons instead of laces in sample shoes.

As soon as the public saw them it was thought it was a revolutionary new style and a great demand was created for them in the central and western states. Rhoades and Carhart were the first Terre Haute dealers to use ribbons as laces in their show windows at Easter time. W. N. Carhart said as soon as the small town and country people

came in and saw them the fad was well on its way. Crowds came in to buy the new colored ribbon laces for their Easter shoes.

The philosopher was right, of course. There is no way to recapture the past. Sooner or later we have to face it. When I started to hum "Among My Souvenirs," I realized it was one of the saddest songs ever written.

Fads and fashions come and go. How many can remember Jap Rose Soap? Good Luck margarine with the bright orange capsule which you broke open and stirred into the white margarine to make

it look like butter? Kid curlers and curling irons and marceling?

Who can remember the bar soap cut up in the old Maytag washing machine on Monday morning? When lard was the only shortening available for frying and polyunsaturated was unheard of? When the "banana man" sold his product three dozen for a quarter? When the auto had a crank? The toaster was top of the gas stove and boys patched bike tires with a special tool and rubber bands? When you could buy good hot tamales from the peddler on the corner? And hot dogs were called

"red hots" at the ball game? When Bull Durham was the only kind of tobacco ever advertised much? And when children spent hot summer days waiting for the ice man to get small chunks of ice free or ice cream treats from the "Dainty Man?" Readers are invited to send in more!

Fashions and Styles of Former Years Described

By DOROTHY J. CLARK APR 1 1973

The fashion world can be depended upon to change with each passing year. Female fashions continue to go from one extreme to the other. From high top-knots, tight bodices and coal-scuttle bonnets of the 1830's, to the voluminous hoop-skirts of the early 1850s, to the immense chignons of the 1960s, and the tie-backs and tight sleeves of the 1870s.

The woman who wore the fashions of the 1870s was as helpless as a trussed chicken. The huge balloon sleeves that followed that style, the familiar leg-of-mutton sleeves, even required their own tied-in padding that resembled bustles.

Beaded bags have been in vogue since 1830 and are back again with the younger set. They have always been popular for evening wear.

According to dress-maker's order books covering a period of some forty years, American women grew larger and better formed from 1859 to 1888. In 1859 a girl's waist measured at the most twenty inches, the average being eighteen, and the bust and shoulder measurements in proportion. By 1888, girls of the same age and height averaged 23 inches at least around the waist, while taller girls, say 5' 7", measured 25 or 26 inches.

By 1895 women's fashions had evolved toward the Gibson Girl figure — full-bosomed, full-bottomed, a tinier waist than ever before, and a flowing skirt. The leg-o'-mutton sleeve, which has periodically shrunk and swelled, was at its peak. Tall, tight collars covered most throats, and skirts again swept the floor.

Hair was kept close to the head in a bun, although many women soon began to wear it fluffed out. Also fashionable in the Gay Nineties were the wide-brimmed picture hats



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that seemed to float on top of the head and were called hatpin hats. Women ice-skaters, however, had to be warned how to fall properly. "Falling on your back can drive your hatpin into your head."

Early in 1891 an interesting fashion was introduced called the evening fichu. This was a dressy shoulder and waist trimming used to freshen and brighten a gown worn for home dinners, concerts and the theater.

The fichu was usually made of white lace and pastel crepe with a square yoke cut to fit the shoulders smoothly and trimmed around with a deep ruffle. Two straight pieces were sewn to each side of the yoke front. These were crossed and brought around to the back and tied with a bow of ribbon at the waist. More elaborate fichus of chiffon trimmed with ribbons and ruffles were wound around the head and neck to form a becoming hood.

Eighty years ago hairdos were pretty fancy too. One modish coiffure was described as having all the hair waved, left loose over the forehead and drawn high to the back of the head, where three loops

were drawn through the collar made from the ends of the hair.

Hats of the 1891 season were not so large and they were either tied on with a veil or with large hatpins. Osprey feathers, rhinestone buckles, satin rosettes and braid were frequently used as trimming—all on the same hat!

What did the children wear in the 1890s? Little girls wore dresses very like their mammas. Simple sailor suits were popular for everyday and school wear. For ages from five to ten they wore skirts a little below the knee; older girls wore their skirts to reach their boot tops.

For dancing school little girls wore charming little gowns of white or delicate-tinted crepe, made with straight plain skirts, very short full waists, giving an Empire effect, short puffed sleeves, and shoulder ruffles. Very often a bertha of lace surrounded the neck and they were worn with or without guimpes.

In 1886 gentlemen's fashions had changed very little. Vests cut a trifle lower were now of silk with embroidered figures in tiny dots and rosebuds of contrasting colors. New linen collars were slightly higher and the corners turned over more broadly. Full-dress ties were of white lawn or linen. Ties were wider because the

Night shirts had embroidered wristbands and turned over collars. The gentlemen were trying to rival the ladies in their new styles of luxurious silk underwear. Their suspenders, however, were less fancy and subdued in color.

According to Demorest's Family Magazine of 1886, every woman should own a well-equipped writing desk. No matter what the wood or furniture style, the desk was considered a must in helping ladies keep up with their social correspondence. Desks were available from five dollar oak to richly inlaid costing hundreds of dollars. A dainty Veris-Martin desk with its exquisite paintings and ormolu mountings cost \$175. Some had locked drawers, brass railings round the top and book shelves.

Red morocco desk sets were very popular in 1886. Silver-plated mountings of six pieces cost \$15. They included blotting-pad, stationery rack, pen-tray, stamp box, clock and calendar. Inkstands were of silver and crystal. Other silver items either in plate or sterling included stamp-moistener, matchholder, letter-clip, reading glass, pen-wiper, mucilage-bottle, check-tearer, scissors, erasers (tiny knives) and candlesticks or lamps (for melting sealing wax). Any and all of the above items are eagerly bought up by present day antique collectors.

Stationery used by correct ladies of 1886 was unlined white or cream of three sizes. It was only proper to fold the paper once to fit the envelope. Metallic lettering of silver, gold or bronze was the first choice for the monogram or address stamped at the middle of the top of each sheet of paper. Wouldn't the wild psychedelic colors of today's notepaper shock the proper lady of 87 years ago?

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Business (T.H.)

Historically Community Affairs File Speaking

By DOROTHY J. CLARK

TS MAY 9 1976



Residents of the town of Terre Haute and the entire Wabash Valley were conscious of good grooming and the length of their hair as far back as bathing in the creek or river and cutting hair with a sharpened mussel shell, but professional shops came along a little later.

In 1858, there were no beauty shops, naturally, but there were eight barbershops. The proprietors were Philip Ackerle (also spelled Ackerle) at 8 3rd St., opposite the courthouse; K. Brooks; S. Bonds; H. Ehrenhardt; H. Lang (or Ling) at the Cincinnati House; T. O. Niel; Charles Perry and M. Stewart.

Only six barber shops were listed in 1863. They included: Philip Ackerle and H. Ling, mentioned previously, and William Clark, colored, in McKinn's building, 18 S. 3rd; John Locklear, 77 Wabash; A. Roderus, Wabash between 6th and 7th; and George Wildenger, 2 N. Market.

In 1868, George Canada was listed as a "colored barber" at the Terre Haute House. His residence was on Mulberry St.

An advertisement told of "The Terre Haute House Barber and Hair Dressing Saloon, George Canada, proprietor, Wigs, Curls, Puffs, etc., furnished to order. . . no work done on Sundays. Ladies desiring work done, waited on at their residences. Sharp Razors and Clean Towels always on hand." At that time Ben Hubbs was manager of the Terre Haute, formerly the Prairie House.

In 1869, there were no full-page advertisements in the city and county directory, but there were 22 barbers and hair dressers. They included: Philip Ackerle, George Bass, J. Bunch, George Canaday, Robert Carter, William Clark, S. Daniel, Duenner & Lang, John Gibbs, Thornton Guthrie, Wesley Guthrie, E. J. Guy, John H. Lamont, Israel Price, Franz E. Rothe, L. D. Sirronia, George Wedle, Isaac M. Wheeler, Jethrow Bass, at Sullivan; Edward Brewer, at Paris, Ill.; Frederick Kiser, of Perrysville, Ind.; and John Pappy, of Brazil.

In 1872, P. Ackele, opera house block, Clark & Howard, southwest corner of 4th and Ohio; Daniel & Guthrie, 201 Main; Davis & Walls, 4 S. 4th St.; W. Duenner, south side of

Main east of 10th; M. Garlowski, west side of Lafayette south of Tippecanoe; Gibbs & James, southeast corner Main and Railroad; L. Herman, Cincinnati House; H. Price, southeast corner 6th and Main; F. Rothe, east side 3rd and Cherry; L. D. Sirona, Terre Haute House; H. Voges, south side of Main west of 7th St.; George Weldle, west side 3rd south of Cherry, and E. Winburr, east side 3rd south of Walnut St.

Hair Work Manufacturers were mentioned in 1872, but not hair "dressers." The first and only one was Mrs. M. A. Crisher, 303 Ohio, listed in the

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1877 city directory. There were 20 barber shops at that time.

Mrs. Elizabeth B. Messmore sold "Hair Goods" at 507½ Main in 1881, but moved to 426 Main in 1884, and was out of business by 1887.

In 1882, Leo D. Mirona operated the Terre Haute House Barber Shop, 712 Main St. By 1887, the address was given as 710 Main. There were 37 other barbershops listed. M. T. Mayhew, hair goods, was located at 12 S. 4th until 1889.

By 1894, there were over 50 barbershops in Terre Haute, three hair dressers and Mrs. Emma M. Mayhew, 12 S. 4th, hairgoods.

The hairdressers were Miss Agnes Johnson, 510½ Wabash; Miss Sister Nelson, 115 N. 6th, and Miss Eugenia E. Smith, 27 S. 7th St.

By 1901, Miss Ella M. Hollingsworth and Miss Sister Nelson were employed by the L. B. Root Co. Miss Johnson had moved to 646½ Wabash.

In 1904, Sister Nelson, 212 Opera House Block, and Mrs. Corine Williams, 651½ Wabash, were the only two hair dressers listed. Emma Mayhew had moved to 26 S. 6th St.

There were 102 barber shops here in 1910. The first beauty shop to be listed in local directories was Williams' Elite Hair Dressing Parlors, 651½ Wabash. Hairdressers included Emma Allen, 108 Rose Dispensary; Laura Hurley, 209 Trust Bldg.; Emma M. Mayhew, 611 Ohio; Arivilda Mygrants, 115 S. 7th; Sister C. Nelson, 212 Opera House Block, and Sarah E. Thompson, 308 Rose Dispensary.

According to informed sources, Burnham's Beauty College in Chicago, Ill., was the first and best. Several local operators were graduated from there Feb. 9, 1921. Margaret Hollingshead, Fairbanks Bldg., 7th and Wabash; Mrs. Kadel, Merchants Bank Bldg., Miss

Mygrand, 7th and Ohio; Miss Ristine, 6½ and Wabash; Roots Store, and later Herz Store. Miss Ristine set aside one day for facials when even men had work done and contour. The Fisbeck, 6th between Main and Ohio, offered manicures, facial and eyebrow work for men.

Suezon (Miss Sue Williams) came here from Virginia and Canada and opened the Bon Ton Beauty Shop on the third floor of the Grand Opera House. For 15 years she had 35 students at a time and gave the old time spiral wave (corkscrew) permanents, \$6 by students and \$12 by professionals.

Supposedly the first permanent wave, costing \$25, was given here by Miss Ristine. It did not last a month, so was not popular. Many women just got permanent curls in the front and left the back hair long. Many of the early operators never attended beauty college until law required it.

ts OCT 3 1976

AP Newstextures

Historically Speaking

By DOROTHY J. CLARK



Community Affairs File ts OCT 3 1976

A century ago, the ladies of Terre Haute and surrounding communities hiked their bustles and perched stiffly on the edges of chairs to read "Tea Table Talk." Today they slouch on couches wearing fanny sweaters, pants suits or shorts, and read "Accent on Living."

In the decades between, women's fashions have survived incredible fads and changes to reach the current classic state, functional and luxurious.

In the 1870's women trundled about in draped skirts, trailing their trains in street dust and tobacco spittle and dragging them into the house. A clever string attached to the hem made it possible to ruck up the skirt a trifle when climbing into a carriage, thus revealing a flirtatious ankle buttoned into fine serge gaiters that cost three dollars.

In that decade began thirty years of painfully tight lacing into hour-glass corsets that caused many a Victorian swoon.

The sewing machine had been perfected in the previous generation, and by 1871 Butterick sold six million paper patterns to home sewers. An advertisement in the old GAZETTE extolled the Wilson shuttle sewing machine.

The home sewer could drop in any of several downtown stores and buy imported woolens, heavy velveteens, printed moleskins, mottle corduroy for children's wear, and white Marseilles vestings.

She could accent her new gown with "entirely new oxydized jewelry" which had just arrived at Sheldon Swope's store at 76 Main Street.

For a finishing touch, "The latest perfume oil, Sweet, Delicate and Durable" was now in stock at Gulick & Berry's Drugstore, northwest corner of 4th and Main.

Men's silk hats were four dollars and gent's French calf sewed boots sold for \$4.75.

In the 1880's an up-to-date item was the collapsible bustle which allowed a woman to set farther back in a chair with a sigh of relief. She could buy a bunch of three ostrich tips for 89 cents and trim her hat. She could save on lace underwear at one dollar a pair at a "slaughter sale," a favorite

phrase of ad copywriters in those days.

Men's Middlesex flannel suits went for ten dollars then. Milady could invest \$65 in a status "circular", an elegant silk ankle-length cape lined in Siberian squirrel.

When a lady wasn't curling her Langtry bangs with 50-cent curling tongs, she was engaging in the latest sport... croquet. An "8-ball, hinged cover, well-made croquet set" cost one dollar and croquet-slippers for the lawn game cost 49 cents.

Roller-skating, ice-skating and lawn tennis were other diversions, even though the sportswomen were all laced up in their Paris, mermaid, soiree or soubrette corsets. By any name they were torture. But such genteel games helped mothers put their marriageable daughters on view in mixed company.

It wasn't easy to wash and iron those Gibson Girl shirtwaists with their ballooning sleeves and cascades of laces, but the fine, free effect of a shirt and skirt was worth it. In 1891 the first shirtwaist factory opened in New York. It was the turning point for mass production of ready-to-wear.

Streetcars were shuttling the lady shoppers to a downtown area and traffic accidents were already being reported in the local newspapers. Walking skirts were only \$2.98, but naturally most ladies preferred to ride. And streetcars ushered in the era of downtown department stores.

Goggles, dusters and veils were standard attire for riding in open touring cars, another thrilling new mode of transportation.

The Lydia E. Pinkham Vegetable Compound ads discussed "ovarian trouble" in scare terms, and many a housewife got through a hard day over the steaming wash boiler and old corrugated washboard with a few swigs of the bracing tonic. Who knew the ingredients? Who cared?

In the early teens of the century, hobble-skirts, huge muffs and long cocoon wraps briefly emerged as a fantasy of Paris designer Poiret. He shortened skirts to show the ankle and loosened the corset forever.

With World War I, the hobble disappeared and women

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had a free stride. When the Roaring Twenties arrived, escorted the Women's Suffrage Amendment, the flapper cropped her hair, discarded her corset and flattened her bust to look like a schoolboy. She also began to expose her legs, clad in daring flesh-colored stockings, for the first time in civilized history.

She wore short, loose, sleeveless dresses, the better to do the Charleston. She jammed a cloche hat over her eyebrows even at weddings.

Chanel put rich women into jersey and pearls and made it smart to pretend to be poor. In the Depresseion years of the Thirties, no one had to pretend to be poor.

Next, Hollywood influenced fashion and every working girl had to have bright colors and eccentric designs, tiny hats tilted over one eye, silver fox skins flung over shoulders and long, clinging, backless evening gowns. Sunbathing became the craze, and bareback swimsuits appeared, along with slacks, beach pajamas and short tennis dresses.

In the 1940's Rosie the Riveter wore slacks on her factory shift. Women wore leg makeup and drew on seams with an eyebrow pencil during the nylon shortage. After WW II came Dior's 1947 look with its tight waist, padded hips and full skirt stopping twelve inches from the floor.

In the Fifties, after a period of uptight suits and little white gloves, ala Grace Kelly, it was a time of "sacks on racks" until they were laughed out—temporarily.

In typical reactionary style, the classic look came in and everyone was ladylike for a while. Then in 1964, lightning struck and the miniskirt was in. Skirts were so short they exposed garters, so pantyhose were invented. Boots and hair were definitely on the scene.

Then came the midiskirt, a disastrous debacle in Spring, 1970.

At the same time, a home-sewing boom crested, as women decided to make their own clothes. Hot pants, clog and platform shoes wobbled in, and American Indian interest caused women to wear "squash blossoms" instead of pearls.

Offer new versions of yesterday's styles

DEC 20 1978
The more things change, the more they remain the same, reports the Jewelry Industry Council, pointing out that old fashions never really die, they just phase back in again in new versions.

For example, the Joan Crawford look—the wide shoulders, slinky slit skirts, and high spike heels with ankle straps and open toes—strides back into the fashion picture.

Remember what was fondly called "cleavage"?...when décollete necklines, deep vee's and bandeau tops set off the creamy white shoulders of such movie greats as Lana Turner, Rita Hayworth, Veronica Lake, Bette Davis and Hedy LaMarr? Look for big beads, multi-strand necklaces and bulky beads to give handsome neckline fill-in to this style resurgence.

Hairstyles too take a backward glance, with a trend toward bangs, pompadours, and hair swept up at the sides, baring the ears and accenting the need for earrings—button, wedding band, and small hoop as well as chunky bead earrings.

Hair Ornaments

Look for jewelled hair ornaments—glittering combs, and pretty chignon nets with jewelled touches for evening.

Another example of the past—only much, much earlier—influencing the present in the marked popularity of gold—with the King Tut exhibit that has been touring the country taking credit for making us karat-conscious.

Lots of little pins, in love knots, geometric shapes, in plain gold or silver, or with small precious stones will cling to the collar, spark a neckline, or add emphasis to wider shoulders on padded suit jackets and dresses. Whimsical little toadstools, turtles, kitties and flower faces join the pin parade.

Continuing in popularity—mostly because they can fit in with the nostalgic fashion trend and accent necklines and lapels—are tac pins, which appear in gold love knots, circles, and geometric designs as well as ceramic roses, fresh water pearls, and fanciful painted butterflies.

Stickpins stay in the swim, and there's an emphasis on bar pins, that give a military look to costumes. (Shades of the war years?)

Some pins show a deco look, and carry a novelty theme in gold white enamel or plastic.

Midweek Chatter

By DOROTHY CLARK
Tribune Women's Editor



WIDE SHOULDERS BACK

Matching Sets

Remember twin sweater sets and matching bracelets and necklaces? The matched look in jewelry is back, with rings joining in the picture. Stone ring designs are echoed in earrings and necklaces with tiger's eye, jade, opal and coral playing leading roles. Look for mother-of-pearl rings and pins.

Because those big pearl beauties of yesteryear—the long strands of cultured pearls—are in short supply due to water pollution, seed pearl necklaces in multi-strands and small irregular fresh water pearls come on strong for Spring. Many designers make exciting use of irregular pearl shapes by integrating them into their designs on rings and pins.

If you don't fancy your birthstone,



PEARLS HAVE STAR QUALITY

you might take to the stacked ring look—slim fragile gold bands adorned with tiny real gemstones such as rubies, sapphires and emeralds

In fashion jewelry, Spring will feature bright colors in enamel jewelry, with hot pink and bright yellow top favorites. Desert colors—beige and yellow as well as khaki green appear in large bead necklaces that emulate nature's colors.

Chains take on a delicate, finer look, and most popular length will be 13 to 15 inches. The lariat stays in the fashion picture, and bangle bracelets in silver and gold will abound, as will flexible bracelets in karat gold or with the look of gold.

Rigid bracelets will appear in geometric shapes—octagonal rather than just circular—in both gold and silver, with yellow gold the favorite. Flexible bracelets will show much link interest, and some may combine two or even three hues of gold.

Don't count out the pendant look yet, for pendants more than hold their own, particularly the newest innovation—chains with charm holders and their attendant mobile charms, reports the Council. Those charms feature the wearer's hobbies or sports interests, such as jogging shoes, tennis rackets, flowers, or tiny animal charms.

(5-10-78)

Dramatic and romantic are the key words for jewelry accessories in the season ahead as fashion continues its nostalgic backward glance at the glamor that was Hollywood with its fascinating stars.

Diamonds Strong

Of course, where would glamor be without diamonds, and diamonds will be very much on the scene for Spring-Summer '79, not just for evening, but for daytime too, for both men and women.

Small stud earrings, and karat chain necklaces with one tiny diamond will please the eye, as will gold rings accented with the prized dazzler's sparkle.

The Milanese, or tightly woven mesh look, in watch bracelets will gain favor, many of them removable for those who want to change watch band stylings. Favored leather straps for Spring are of genuine black lizard.

The Look of Real

Interestingly enough, reports the Council, fashion jewelry such as gold pins, earrings, bracelets and necklaces continue to strive for the look of real, with many using actual small precious stones with gold filled jewelry. Rhinestones and other similar inexpensive stones are not used in large amounts, but sparingly to give the effect of precious stones.

All in all, it's a glamorous glowing year ahead for jewelry fashions, and with a wide range of choices for the man or woman who wants to be unique.

Historically Speaking

REFERENCE
DO NOT CIRCULATE

Paper patterns altered fashions

T s MAR 14 1982

By DOROTHY J. CLARK

The fashion world could be depended upon to change with each passing year. Female fashions went from one extreme to another — from high topknots, tight bodices and coal-scuttle bonnets of the 1830s, to the voluminous hoopskirts of the early 1850s, to the immense chignons of the 1860s, and the tie-backs and tight sleeves of the 1870s.

The woman who wore the fashions of the 1870s was as helpless as a trussed chicken. The huge balloon sleeves that followed that style, the familiar leg o' mutton sleeves, even required their own tied-in padding that resembled bustles.

According to dressmaker's order books covering a period of some 40 years, American women grew larger and better formed from 1859 to 1888. In 1859 a girl's waist measured at the most 20 inches, the average being 18, and the bust and shoulders in proportion. By 1888 girls of the same age and height averaged 23 inches at least around the waist, while taller girls, say five foot, seven inches, measured 25 or 26 inches.

By 1895 women's fashions had evolved toward the Gibson Girl figure — full-bosomed, full-bottomed, a tinier waist than ever before, and a flowing skirt. The leg o' mutton sleeve, which has periodically shrunk and swelled, was at its peak. Tall, tight collars covered most throats, and skirts again swept the floor.

In 1886 gentlemen's fashions had changed very little. Vests cut a trifle lower were now of silk with embroidered figures in tiny dots and rosebuds of contrasting colors. New linen collars were slightly higher and the corner turned over more broadly. Full-dress ties were of white lawn or linen. Ties were wider because the vests were lower.

Night shirts had embroidered wristbands and turned over collars. The gentlemen were trying to rival the ladies in their new styles of luxurious silk underwear. Their suspenders, however, were less fancy and subdued in color.

According to "Demorest's Family Magazine of 1886," every woman had to own a well-equipped writing

desk and desk sets were all the rage, the fancier the better.

Among the crowd-catching exhibits at the 1876 Centennial Exhibition in Philadelphia were Alexander Graham Bell's first telephone; the giant Corliss engine, capable of generating up to 2,500 horsepower; and other samples of American inventive genius.

Not as conspicuous, but carrying an impact of enormous proportions, were the displays of women's paper dress patterns provided by Madame Demorest's Emporium of Fashion and by Ebenezer Butterick.

The financial and cultural impact of American women being able to copy the latest styles in dresses with the help of paper patterns was astounding. In the period from 1855 to 1875, a new industry had brought a mass-produced version of fashion within the reach of new communities of consumers. Making use of experiments in pattern drafting and tapping the technology of the sewing machine, entrepreneurs promoted the sales of reliable paper patterns to women already familiar with the pattern idea through reading magazines.

An offshoot of the rapidly-growing pattern business was the increase in popularity of women's fashion magazines. One which came out of the publishing ventures of E. Butterick & Co., was "Quarterly Delineator." Demorest had "Demorest's Illustrated Monthly Magazine" and "Madame Demorest's Mirror Fashions." James McCall, a Scottish tailor and sewing machine dealer, got into the paper pattern business and launched his own fashion sheet, the "Queen."

A Broadway real estate broker, A. Burdette Smith, saw the potential of this new industry and in the early 1870s joined his wife in offering "unique" patterns featuring cloth models that "guaranteed" successful results to all users. He gave away premiums, including gold coins, to subscribers to his catalog, "Smith's Illustrated Pattern Bazaar," and his magazine, "The Monthly World of Fashion."

From earliest times, women clever with their needle could copy the latest fashion if they could see the

actual dress or a drawing of it. They were able to copy the fine French fashion dolls which were miniature copies of the latest styles from Paris. Godey's were aware at an early date of the female longing to copy from their lovely colored lithographs of family groups and wedding parties dressed in the very smartest of fashions.

For many centuries women have traded paper patterns for special quilt blocks and stitching designs. They have treasured paper patterns from one layette to another as the babies arrived so regularly.

Special knitting and crocheting instructions were passed around and copied many times just as

favorite recipes were shared. There were bonnet patterns that have been passed along for generations.

The mass-produced paper dress patterns were the biggest sales promoters of the home sewing machine. The average housewife could turn from sewing simple items like towels, sheets, etc., and turn her talents to making garments for the whole family. If she were talented enough, she could try tailoring and more ambitious projects. If she were affluent enough she could hire a good seamstress to come by the day and do all the sewing and dressmaking necessary on the trusty Singer with O.N.T. thread. Those were the days!

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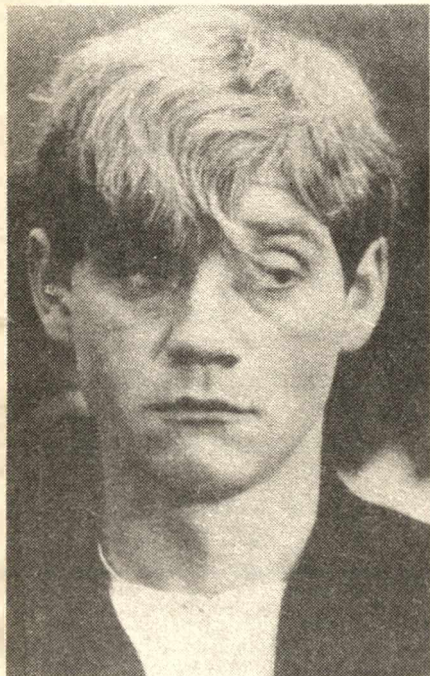
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BETWEEN THE LINES

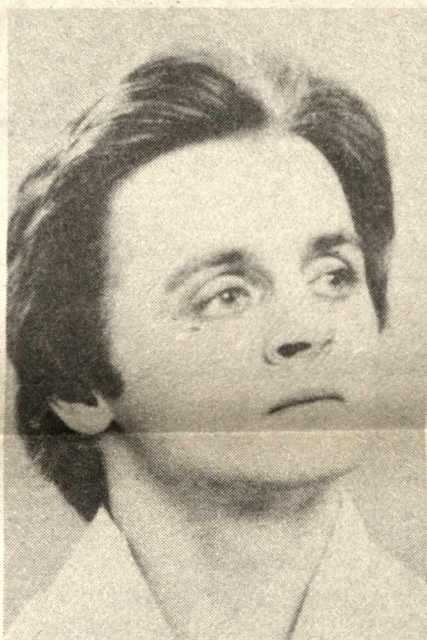
THE STORY BEHIND THE STORIES YOU READ ABOUT CELEBRITIES

By Josie



I'M A WILD AND CRAZY BUT DISCRIMINATING GUY:

Steve Martin, comedian and vegetarian, got an attack of the munchies during an interview in New York and decided to order some sandwiches. But first he had to find out what was in them — no beef, assured the waiter, but there was some fish. No matter, says Martin. "I can't stand the thought of killing cows," he said. "But I'm really into killing fish."



Q. I think Mikhael Baryshnikov is the best dancer of our time, but I was wondering what he is like as a person. Why wasn't he present when his and Jessica Lange's baby was born? — Vera H., Dixon, Calif.

A. The night his daughter Alexandra was born, Misha was in Buffalo performing. Whether or not he could have canceled and been at Lange's side was obviously a very personal decision. His personality draws mixed reviews. Some mention his charm and allure. Many others speak of his insensitivity. Most recently, as Artistic Director of American Ballet Theatre, he seems to have made more enemies than friends. "Baryshnikov is not a kind man," says one of ABT's soloists. "Talking to him is like talking to a brick wall. The motto here these days is 'Do your work, take your money, and run!'"



THE "WHAT DO YOU REALLY MEAN BY THAT?" DEPARTMENT:

Baseball players conducting free agent discussions have been known to get into real nitty-gritty chats with prospective bosses. But a new trend seems to be taking negotiation into a whole other realm. Last year's most famous free agent, Reggie Jackson, insisted on bringing his shrink to top-level meetings with interested Braves' owner Ted Turner. Turner, one must remember, known as Captain Outrageous and "The Mouth of the South," is a very persuasive man, so Reggie wanted to be prepared. Yankee Dave Winfield and Houston Astro Don Sutton had also brought psychologists with them, it seems, when they met with Captain Turner. And these men, reports Turner, asked him some penetrating questions such as: "How do you really feel about your players...?" Turner just laughed.

Q. I always thought Frank Sinatra was underrated as an actor, especially as a leading man. Is there any chance of his doing romantic parts with any of the current female stars? I don't care how old he is. — Mrs. J. Tate, Hawthorne, Nev.

A. He's got plans in the works, but nothing definite as yet. One star he'd love to work with, though, is Goldie Hawn. "I'd love to do a comedy with her," he says, "I know her and adore her. It think it's mutual, and I think it would be fun to do something with her." Not that he has anything against the guys — he'd also like to work with Jack Lemmon, Gregory Peck, and "young" Al Pacino. One wish must remain unfulfilled, however. "I would have liked to have done something with Ginger Rogers," he says. At the time, she was involved with someone named Fred.



SO THAT'S WHY THIS COUNTRY IS IN SUCH A MESS:

Secretary of State Alexander Haig, who at times has come under fire for his bad perceptions of national procedure and events, recently told a newspaper reporter that his favorite TV shows are "Saturday Night Live" and "Fridays." Just so long as he doesn't take them too seriously...

Q. I just love Anthony Andrews in "Brideshead Revisited" and I'm sure I've seen his face before. What else has he done? — Jenny R., Winchester, N.H.

A. Recognize him from "Ivanhoe" just a few weeks ago? Or perhaps you saw him in the Masterpiece Theatre series "Danger UXB." Mr. Andrews also played a cad who ditched Julie McCoy on "Love Boat" last year. After doing the lony "Brideshead" did he consider an American TV sit-com a step down? He says he quite enjoyed it. They're a lovely crowd and terribly easy to work with," says Andrews.

Q. I read that Billy Joel's wife manages his career. Is that true? — C. Hyde, Morganza, La.

A. He actually has another full-time manager handling him now, but his wife Elizabeth was in control a few years back and has been widely credited with saving his faltering career and pushing him upward. He's known to be one tough, crowd customer, even to Billy. Or he explains it, "I wanted to thank her for all that she'd done but didn't have any money with which to do it, so I wrote her a song, 'You're My Home.' And I said, 'This is for you...' to which she replied, 'Does that mean I get the publishing rights?' That's when I knew she had to be involved in my management..."

Anything you'd like to know about prominent personalities? Write: "Between the Lines," Terre Haute Tribune-Star, 721 Wabash Ave., Terre Haute, Ind., 47808. We regret we cannot answer any letters individually.

Deerskin common as backwoods attire

TS DEC 28 1986

Deerskin, tanned either with or without the hair, was used for making hunting shirts, pantaloons, moccasins, gloves and mittens worn by the early Indiana pioneers.

The typical backwoodsman's popular outfit inspired the rollicking old song:

"Leather breeches, full of stitches,

"Leather breeches, buttons on, etc."

A well-tanned and well-made suit of buckskin gave the wearer a neat and dashing appearance. The hunting shirt, often worn as an outer garment either with or without a vest, was made to fit closely and could be belted or not. Heavy fringing around the edges made by cutting the buckskin into thin strings made it more picturesque, and sometimes beads and brightly-colored porcupine quills were sewn on by talented Indian women.

The average deerskin outfit was tanned and fashioned by a man in the neighborhood skilled in that line of work. They were sewn with thongs of leather or sinews, and would last for years with ordinary care. The deerskin suit was very warm when thoroughly dry, but cold and uncomfortable when wet. Buckskin had a way of shrinking that was most unpleasant. The pants crept up to the knees, and the shirt began to shrink around the middle.

Washing such a suit was almost impossible, but could be done if the leather was continuously pounded and stretched while it dried. Deerskin moccasins worn over warm woolen socks were excellent outdoor footwear in dry, cold weather. But in soft snow or wet weather they were worse than useless.

Dyestuffs used by the pioneers were made from the hulls of black or white walnuts and the inner bark of other trees. Suits similar to those of deerskin in cut and make were made from brown or blue jeans or linseys.

Historically speaking



By Dorothy J. Clark
Special to The Tribune-Star

Clark retired as The Tribune-Star women's editor in 1980. She has written a local history column for 30 years. She is Vigo County Historian.

Vigo County Public Library

Community Affairs File

REFERENCE
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Indigo blue was the more aristocratic color, the one used for Sunday-go-to-meeting and special occasion suits. Prepared indigo could be purchased at the village general store, but some settlers' wives raised their own plants and manufactured the dye for home use.

Other dyes were made from madder and copperas, and were used to alternate with the blues and browns in striping and checking the woven linseys. Knitted stockings and cloth of a single color often were dyed after the weaving, but the surest and best way was to dye the yarn.

Early wearing apparel was rough and coarse and not very stylishly constructed. The main thing was to be warm in winter and as cool as possible in summer. All the children and many adults went barefoot from early spring to late fall. During the summer, the small child was dressed only in a tow shirt that hung straight down from the shoulders to the heels.

The "roundabout" or tailless coat was to the backwoods small boy what the "warmus" or, as it was usually called, "waumus," was to the men. They were made like shirts, with or without a belt, and could be worn over the vest and pants as a coat. Made of either red flannel or linsey, plain or striped, it was worn after the hunting shirt went out of style, just as the sweater of today has replaced the waumus.

The chief outer garments of the women were the frock and habit. In both, the skirt and bodice were attached to each other, making one garment. The fastenings were hooks and eyes or ordinary brass pins for the habits, and buttons for the frocks, fastened at the back.

Silks, worsteds, even the better linens and cottons were scarce and high priced. Calicoes, muslins and bobinets were common, and all elderly women and babies wore caps.

In contrast to the less affluent backwoodsmen, the professional and wealthier men wore fancier clothes. The swallow-tail coat was as common on the village streets as the straight-breasted "shad-belly" among the Quakers.

Made of blue fuller's cloth or broadcloth with trousers and vest to match, this garment was double-breasted and sported a glittering array of brass buttons. Men wore majestic bell-crowned beaver hats and black silk stocks or "chokers" over stiff buckram which covered the neck and held up the chin with painful stateliness.

The wives of these affluent men wore capes, mantles and shawls of various patterns and materials. Quaker bonnets for public wear were made of silk over buckram frames. Young women wore soft gray, middle-aged women wore dark gray and the old women wore shiny black. Since the fashions didn't change, two or three silk bonnets lasted through a life time.

A familiar dress bonnet with women other than Quakers was the Leghorn straw with a flaring front-piece and a curiously-placed crown. Resembling an inverted coal-scuttle, the hat was decorated with bright ribbons and artificial flowers.

Before 1840, tow and home-woven linen was replaced with denim. Brown Holland, a kind of fine linen, came into vogue for men's better summer suits.

Clothing, life, were rough on frontier

Ts SEP 12 1993

Frontier men followed the Indians' dress and replaced former wearing apparel with animal skins which gave protection against rain, snakebite and briars.

As time passed there was need for additional kinds of clothes and household furnishings. Women found that buffalo and bear wool was possible to make, but was too stiff to be twisted into thread until it was softened with milkweed down.

Homespun could be made, but had to be soaked, then beaten with mallets to soften it, or the neighbors might be called in for a "kicking party" at which the men were asked to remove their boots and work the suds with their bare feet.

Flax, best if planted on Good Friday, was harvested, soaked in water, then pounded. It was softened by repeated soaking in lye, wood ash and water, then chilled with cold water. The flax was pulled across sharp teeth, and the short fibers, or "tow" fell away.

The long threads formed the warp and the two spinings were used as fillers, making a fabric known as "tow linen." It was used for towels, ticking, men's shirts and summer pants, women's and children's everyday

Historically speaking



Clark retired as the Tribune-Star's women's editor in 1980. She has written a local history column since 1956. She is Vigo County historian.

By Dorothy J. Clark
Special to the Tribune-Star

dresses. For finer linens, as many as 40 bleachings were required.

Linsey-woolsey, made of wool yarns woven on a linen warp, provided cloth for women's apparel. If a cotton warp were used, it was a "jean" and used for men's trousers.

Colors were obtained from natural sources — sumac berries for red, walnut hulls for brown, hickory bark for yellow, and peach leaves for green. Blue was made in a pot which contained indigo mixed with old urine and left to ripen near the hearth.

Common work dresses worn by women about the house were one-piece cotton, linen or woolen garments of "rainy day length" which slipped over the head and

fastened at the neck with a drawstring.

Underclothing was not worn by ordinary folks prior to 1840. It was too expensive to buy, too troublesome to make, and besides, it was not considered necessary.

About 1860, women might wear a long bandage wrapped tightly about the abdomen next to the skin. The cloth was cotton in summer, wool in winter, and served as a corset.

No woman ever wore short sleeves and low neck in that pioneer time. And no nice woman ever parted her hair on the side.

There was so much the newcomers to the Northwest Territory needed to know. Settlers tried to keep in a latitude where crops and climate would be familiar. The kind of land determined the kind of crops that would grow.

Heavily timbered land was not conducive to wheat and not warm enough for corn, yet produced excellent hay, oats and potatoes. The best lands were supposed to lie under a covering of black walnut, whitewood, ash, buckeye and sugar maple.

Oak grew over gravelly or sandy loam and clay, burr oak indicated good land for growing wheat, corn would grow very

well in new ground, but if wheat were attempted before several years of corn, rye and buckwheat, the product would be worthless.

The Northwest Ordinance contained the plan of government and laid the groundwork for social and political life. Slavery was forbidden, and all people were guaranteed trial by jury and freedom of religious worship.

All males between ages of 15 and 50 served military duty. Each man had to furnish his own arms, accouterments and ammunition. The fine for failing to provide a musket and bayonet was five dimes. Fines were set for every infraction of lack of equipment.

Law provided that marriages could be legally performed by any judge or minister. Males of 17 and females of 14 could marry.

There was no place for the unmarried woman on the frontier. Failure to marry was an economic calamity.

Marital strife and divorce did occur in the 18th century, but not often. Old newspapers carried public notice of such scandalous proceedings and were read and enjoyed like soap operas of today.

Linen collars emerged in 1880s

TS JUL 10 1994



Historically Speaking

By Dorothy Clark
Special to the Tribune-Star

By 1885, paper collars for men were a thing of the past. A few old-fashioned and impecunious young men still clung to the scratchy pasteboard neckwear, but most people who wore collars began to use linen.

The paper collar had its points, however. It was always ready for use, and a man wasn't as dependent on his washerwoman as he became later with dirty linen. It was so cheap that it could be thrown away when it became slightly soiled.

When paper goods were the style, a man could buy a pair of paper cuffs and a collar and a "dickey" (worn like a bib), and be prepared for a ball or a wedding. They were liable to cover up any degree of uncleanness.

The paper collar was invented by Walter Hunt about 1845 and was first made as smooth and glossy as Bristol board. Slowly, the collars were "improved" to look more like cloth. One could always tell when a man wore them by the strong smell of camphor.

They were usually worn by door-to-door book salesmen, peddlers, and that sort of people, but they never became really popular. Celluloid collars and cuffs never caught on very well. Difficult to clean, they were so inflammable they were a fire hazard.

The times they were a-changing a century ago. Preachers denounced baseball as a game for oafs and ill-mannered persons. A skyscraper was a building 12 stories high. Most people worked a 12-hour day, six days a week, for an average of \$10, and many worked for less. These citizens really *needed* baseball. They couldn't rely on television.

Women's clothing was undergoing great changes. The huge bustle was gone, but the tightly fitted skirts used yards and yards of cloth. Heavy petticoats were out of style. They made tennis playing impossible, especially when one hand had to hold down the hat.

Smaller bustles returned to style, along with the wasp-waist. Women corseted their ribs so tightly into their liver it often caused an anemia called "green-sickness." The crinoline or hoop petticoat had been improved to

eliminate its creaking and rattling, and its tendency to sway from side to side as milady walked.

The bustle finally faded into oblivion by 1890. Bloomers had been introduced by Amelia Jenks Bloomer, but they were slow to become popular.

Women outdid themselves with their cotton stockings, decorating them with horizontal stripes of green, yellow or red. By 1901 there was even a craze for red, blue, yellow and green shoe strings to be worn by both men and women.

Fortunately, this fad died out rapidly as Terre Haute shoe dealers predicted they would. Dealers got the idea from traveling men who used colored ribbons instead of laces in sample shoes.

Rhoades & Carhart were the first Terre Haute dealers to use ribbons as laces in their show windows at Easter time. W.N. Carhart said as soon as the small town and country people came in and saw them, the fad was well on its way. Crowds came in to buy the new colored ribbon laces for their Easter shoes.

The philosopher was right, of course. There is no way to recapture the past. Sooner or later we have to face it. Try humming "Among My Souvenirs," and

you'll realize it's one of the saddest songs ever written.

Fads and fashions come and go.

This writer remembers stirring and stirring Good Luck Margarine to blend in the bright orange capsule to make it look like butter.

Surely someone can remember when lard was the only shortening available for frying and baking and polyunsaturated was unheard of?

Remember how bar soap was cut up or shaved into the old Maytag washing machine on Monday morning? When the "banana man" sold his products three dozen for a quarter?

When the auto had a crank? And the toaster was on top of the gas stove, and boys patched bike tires with a special tool and rubber bands?

Who can forget the hot tamales from the peddler on the corner of Seventh and Wabash. And hot dogs were called "red hots" at the ball game. When Bull Durham was the only brand of tobacco advertised much?

And when children spent hot summer days waiting for the ice man to get small chunks of ice free and wrapped in newspaper. I just missed the time of the ice cream treats from the "Dainty Man." Readers are invited to send in more memories.